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COMPUTER ARTS

DESIGN
MATTERS

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THE UK

THE DESIGNERS REPUBLIC REUNITED

Exclusive video: the first interview
with all five core members of the
iconic studio for over a decade

SPECIAL 20TH
ANNIVERSARY
EDITION



20 essential tips for taking your design career to the next level

The 20 biggest challenges in design today - and how to tackle them

REVEALED The 20 most influential designers as voted by their peers

Future

WORDS:
Julia Sagar
ILLUSTRATION:
Non-Format
www.non-format.com



SPECIAL REPORT

THE 20 MOST INFLUENTIAL DESIGNERS

We reveal the top 20 designers and illustrators of the past two decades as voted by their peers, and their tips to advance your own career

This year, Computer Arts is celebrating 20 years on the newsstand. To mark our milestone 250th issue, we set out to determine which designers and illustrators have most shaped the industry during the two decades the magazine has been in existence.

We didn't simply want to create a textbook list of the great and good of graphic design. Instead, with the help of the Computer Arts community, we wanted to name the creatives who have had the greatest influence on the industry during the magazine's lifetime.

What you'll find over the following pages is a snapshot of the game-changers who define the creative world. To create this list, we asked a carefully selected group of our favourite contributors and collaborators (including some of the industry's leading practitioners – meet the panel on page 64) to answer the following question: which individual designer or illustrator most shaped your own thinking, ambitions or career path over the last 20 years?

Creatives could be nominated for an influential project, an entire body of work, or even an interview or conference talk: providing that they made a personal impact on the panelist's life and work, the nomination was valid. The only stipulation was that the

participants were influenced after the end of 1995, when the first issue of Computer Arts rolled off the press. That's why you won't find the likes of Paul Rand, Milton Glaser, Neville Brody or Peter Saville in this list, but you will find veteran designers like Erik Spiekermann rubbing shoulders with young-gun polymaths like Kate Moross or inspiring illustrators like Malika Favre.

We also asked each panel member for their expert advice on a range of topics. You'll find their tips, tricks and predictions running throughout these pages.

So who made it into the top five? By a clear margin, Stefan Sagmeister was voted the most influential designer of the last 20 years. Sharing second place are Jon Forss and Kjell Ekhorn of Non-Format, and in third is Kate Moross. Alex Trochut, meanwhile, took fourth place and HORT's Eike König sits in fifth. You'll find interviews with all five front-runners inside the feature.

The remaining 15 world-class creatives are presented unranked, with a sample of their most inspiring work and one of the many nominations explaining why each was so influential to our panel. Turn the page to discover the 20 most influential designers and illustrators of the last two decades.

NOMINATIONS

**JAN WILKER, CO-FOUNDER,
KARLSSONWILKER**

Apart from having interned with Stefan back in 1999, and him eventually becoming the godfather – or matchmaker – of karlssonwilker, his impact on me has been big. I was mesmerised by his work from afar before working with him, but experiencing his dedication and attitude towards design up close changed a lot for me. Back then he showed a way that a two-man studio could produce kick-ass, global, relevant work, unrivalled by agencies.

**GAUTE TENOLD AASE,
ASSOCIATE CREATIVE
DIRECTOR, ANTI**

Not nominating Stefan in this poll would be like not nominating Michael Jackson in the 'greatest pop artists of all time' poll. In my mind he's the greatest. He has a unique way of creating visuals. Whether it's typography, art direction or even his own website, he never ceases to surprise. And you've got to love his 'design can make you happy' philosophy. He seems like a great guy who's also a great designer.

**GEMMA O'BRIEN,
ARTIST AND TYPOGRAPHER**

I first saw Stefan Sagmeister speak at a conference in Australia when I was in the early days of design school, about eight years ago. The way he treated typography in his work was a game-changer. For me, he presented a way to blur the line between design and art and step outside the traditional ways type is used to communicate visually.

Voted the most influential designer of the last two decades by our industry-leading panel of creatives, Stefan Sagmeister needs no introduction. His unorthodox, provocative work has delighted and unsettled viewers for over 20 years, inspiring waves of designers and illustrators to question the status quo.

Everyone who nominated you shared stories of advice, support or inspiration that you've given – whether via a personal relationship, through your work or a talk. To what extent do you feel a responsibility to leave a legacy by helping the next generation of designers?

I myself opened my studio in New York in an atmosphere of support by the previous generation of designers. When we started to design work we were halfway okay with, all my heroes started to call – among them Paula Scher and Michael Bierut – to tell us how happy they were there was someone new in town. I remember when Milton Glaser called, my brother (and businessman) Martin was visiting my studio from Austria. He overheard the conversation and just couldn't believe it: "You mean to tell me that your far more successful competitors are calling you to congratulate you on the work you're doing?" I'm trying my best to keep up that tradition.

You've continually pushed boundaries throughout your career. How do you stay so creatively engaged? What prevents you from resting on your laurels?

I've gone through periods where I've done lots of laurel-resting and I have the stains on my shirt to show for it. They're not pretty. But, in general, the single best strategy that keeps me engaged is the sabbatical every seven years. I wouldn't be without them.

What's the next creative challenge on the horizon for you?

We're starting to work on a project on beauty. We'll be trying to prove that the creation of something beautiful is neither trivial, superficial or old-fashioned, but an essential part of what it means to be human.

What's the best advice you've ever been given, and why?

It came from my mentor Tibor Kalman: the most difficult thing when running a design company is figure out how not to grow. Everything else is easy. Having followed his advice, I have found the advantages to be:

1. No bureaucracy – we can act quickly and efficiently. There are very few of the misunderstandings and wrong briefs so prevalent at larger companies.
2. We can only do a few of the jobs we are offered, allowing us to pick and choose.
3. We enjoy small overheads and can remain financially independent from our clients.
4. Everything I've ever seen that was any good in design was developed by a small team, even if it came out of a big company. If 50 people were involved, it was always crap.

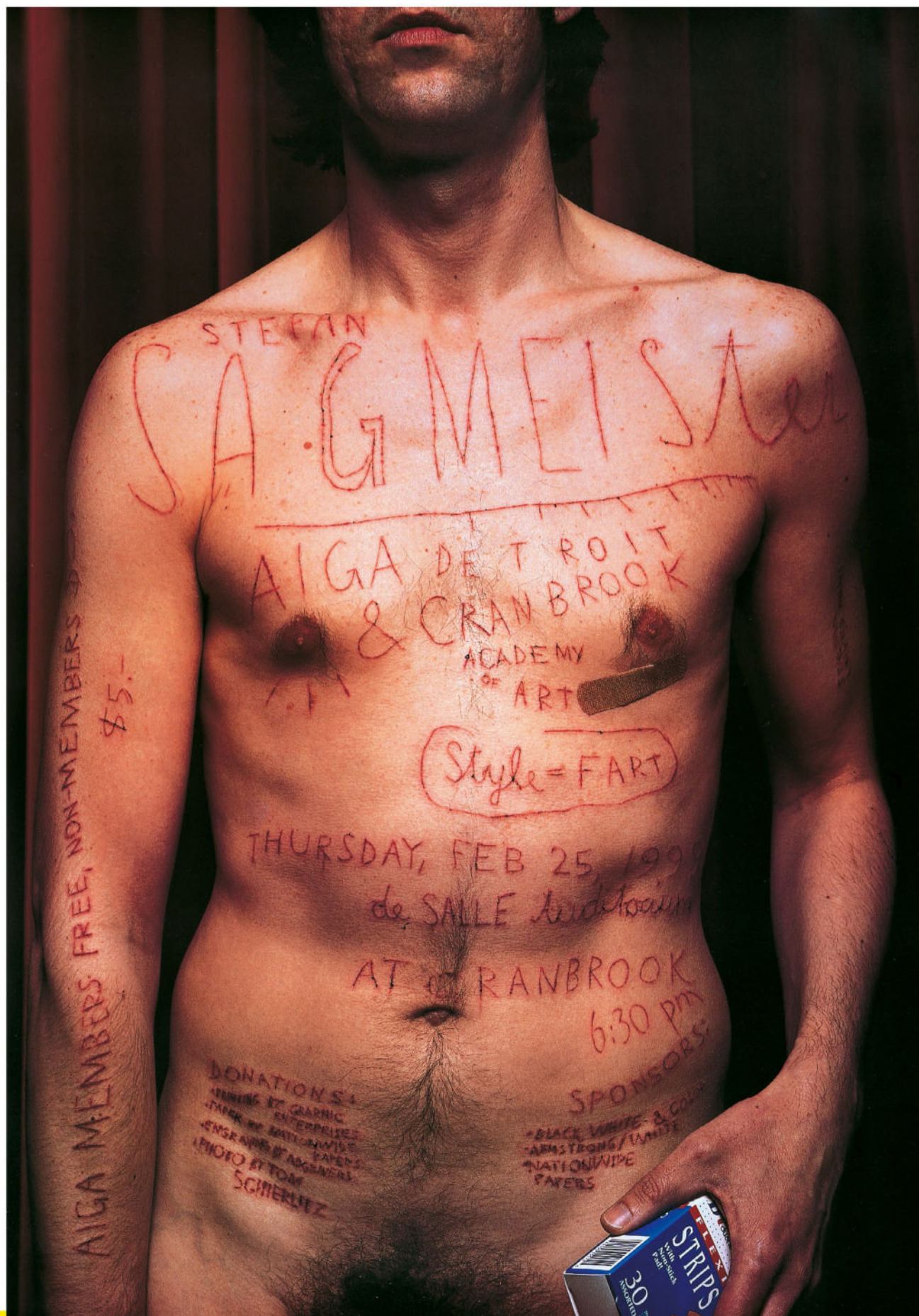
What does it feel like to have 3,000 delegates singing along while you're on stage at an event? Is it better than motorbiking down palm-fringed roads with no plan?

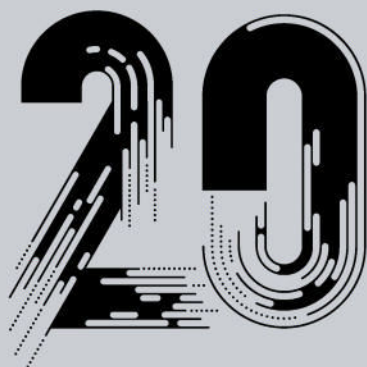
During the singing itself, I'm mostly busy getting people to be more engaged, so it's difficult to savour the moment. And the motorbike ride through Bali is difficult to beat.

STEFAN SAGMEISTER

www.sagmeisterwalsh.com

Stefan Sagmeister's 1999 AIGA Detroit poster, for which his assistant slashed the details onto his torso, is a graphic icon of the 90s





TIPS FOR NEW DESIGNERS AND ILLUSTRATORS

WE ASKED OUR PANEL: IF YOU COULD GIVE ONE TIP TO A DESIGNER OR ILLUSTRATOR JUST STARTING OUT, WHAT WOULD IT BE?

1 KNOW YOUR NICHE ●

Mads Jakob Poulsen, creative director

Think about what you can contribute to the world of design. What's your niche? What's your special secret weapon? Don't be like everyone else – do what you think is fun.

2 HAVE A SINGULAR VISION ●

Tony Brook, Spin

If you make things the way you think they ought to be, they're more likely to be what you'll be asked to make going forward. It took me a long time to fully understand this.

3 STAY TRUE TO YOUR PASSION ●

Rob Gonzalez, Sawdust

Stay true to what you're passionate about. It will give you longevity, which is what you need to gain people's trust and respect.

4 BE VERSATILE ●

Sebastian Padilla, Anagrama

A designer needs to be versatile, like a Swiss Army knife. You need to be comfortable with working in broad fields such as typography, composition and copywriting.

5 REFINE YOUR SKILLS ●

Matt Howarth, ilovedust

Hone your skill set. Whether digitally or by hand, work hard on your craft every day and in time you will find a style that you are comfortable with and, most importantly, enjoy doing.

6 FOCUS ON IDEAS ●

Jon Waring, 3Sixty Design

Work on your craft, but also on your ideas. High-quality words and ideas for brands make you eminently more valuable.

7 FOLLOW YOUR HEART ●

Dawn Hancock, Firebelly

None of us really know what the hell we're doing, but if you think with your heart and go with your gut, it will all work out in the end.

8 STAY INSPIRED ●

Tommy Taylor, Alphabetical

Look for inspiration everywhere you go and from everyone you meet.

9 LOSE THE ATTITUDE ●

Steve Simmonds, weareseventeen

My tip for a new, young designer starting their career is to lose any sense of entitlement you may have. Just because you've studied for three or five years doesn't mean you can come into the industry and expect it to be easy. This sounds harsh, but I get young designers all the time telling me what they are and aren't willing to do from day to day. You must remember that it's not just graduates fighting for their place in this industry; seasoned pros and entire companies are fighting too and good attitudes make all the difference. Be keen and enthusiastic: it goes a long way. Bread and butter work is a staple in any studio, so expect to be heavily involved in a lot of this at first. Don't expect to be working on all the bigger studio projects. This will happen in time; just approach the bread and butter stuff with bags of enthusiasm and make those projects shine unexpectedly. Do this and your rise through the ranks will be swift.

10 STAY THE COURSE ●

Good Wives and Warriors

Our general tip for people is to just try and stick with it! A creative career is going to be peppered with rejection and potentially confusing times. Without sounding too trite, it's important to try and believe in the value of your work and keep pushing through the times when you feel like quitting!

11 BE PROACTIVE ●

Gavin Lucas, Outline Artists

Create work because you want to do it – not because you need it. Got a mate who runs a club night? Offer to make them a logo, create a flyer or make up some button badges. Show them you can design a website too, while you're at it. Any designer who says they can't do a website or can't make button badges isn't a designer. You can do anything. You can make anything. You can learn anything. If you really want to do this, prove it. The most successful people in the world didn't wait for jobs to land in their laps; they created opportunities by working with people, collaborating, working for nothing (when appropriate) and creating work they could be proud of. Are you doing all of this? Congratulations, you might just make it as a designer or an illustrator.

12 WORK HARD ●

Ollie Munden, ilovedust

My biggest tip is to work harder than everyone else around you.

13 AVOID GOOGLE ●

Kay Khoo, Kyoorius

My one tip for new designers and illustrators? Stay away from Google.

14 IDEAS ARE VALUABLE ●

Jamie Ellul, Supple Studio

Your slick typesetting or mad skills in Photoshop won't make you stand out to an employer or client. Only your thinking will. Have ideas and execute them brilliantly. And be nice – it's a small world.

15 TAKE RISKS ●

Ady Bibby, True North

Stand for something. Take risks. Don't be happy to merge into the mediocrity of creativity out there.

16 GET ON WITH IT ●

Jim Bull, Moving Brands

The act of doing is always better than thinking – get on with it and you'll be successful. Start stuff!

17 BE CURIOUS ●

Juan Molinet, illustrator

Curiosity is your best friend. Embrace it – you never know where you'll find inspiration.

18 CONSTANTLY COLLABORATE ●

Sebastian Padilla, Anagrama

Team up with different people and avoid becoming redundant.

19 DON'T FOLLOW TRENDS ●

Pomme Chan, illustrator

Stay true to who you are. Never change your design to follow a trend.

20 ONLY WORK WITH PEOPLE YOU LIKE ●

Fred Deakin, designer and teacher

Biggest lesson: only work with people you like on projects you care about. If you take your time to make great work then eventually the money will come.

NOMINATIONS

ROB GONZALEZ, SAWDUST

The most influential designers in the last 20 years for me would have to be Jon Forss and Kjell Ekhorn of Non-Format. The duo completely changed the game when it came to innovative, expressive typography and image-making. Their work for *The Wire* magazine alone is untouchable. It's like they picked graphic design up and shook it wildly until everyone's head was spinning with excitement. I honestly don't think I've seen any other studio be as uncompromising as they are when it comes to the quality of the work: they're simply unrivalled. Design heroes.

POMME CHAN, ILLUSTRATOR,

Non-Format have had so much influence on my life as an artist. I collaborated with them for the first time after I graduated. They gave me the chance to design a CD cover for Anoice. Their designs are always ahead of their time and I can always learn a thing or two from their artwork – not to mention how lovely they are in person too.

Secretive, technically brilliant, dazzlingly creative: Jon Forss and Kjell Ekhorn of Non-Format “picked up graphic design and shook it wildly until everyone’s head was spinning with excitement”, according to one panel member, Sawdust’s Rob Gonzalez (you can read his nomination on the left).

It’s little surprise that the cross-Atlantic design duo have taken second place in our poll of the top 20 most influential designers of the last two decades. Forss and Ekhorn have built a reputation for uncompromising innovation. They’ve led the way in expressive typography and deconstructed graphic design since launching their partnership in 2000, and have been inspiring creatives and clients alike with their boundary-pushing branding, packaging, and editorial design.

The pair, who recently merged with top Scandinavian studio ANTI, designed our stunning die-cut cover this issue (you can read more about the cover design on page 3) and the illustrated numbers you’ll see throughout this feature. They’re two of the world’s finest designers – and their peers think so too.

What does teaming up with ANTI enable Non-Format to do that you couldn’t – or weren’t doing – otherwise?

Jon Forss and Kjell Ekhorn: Non-Format remained a two-man team for a full 15 years, but it was starting to annoy us that we had to turn down some really interesting projects because we didn’t have a big enough team to back us up. Teaming up with ANTI gives us all of that and so much more. We can really concentrate on what we do best, and we now stand shoulder to shoulder with world-class talent in the fields of design, advertising, TV and branding. We can’t wait to share what we’ve been working on.

Your work has inspired so many designers. Who’s had the most impact on you?

JF and KE: M/M (Paris). For the past 20 years the two Ms have demonstrated time and time again that notions of beauty and legibility are subjective almost to the point of irrelevance. They seem to understand more than any of their contemporaries that there are few things as hollow as instant gratification, and that there is nothing more sterile, ineffectual or futile than trying to appeal to everybody. The words ‘demographic’ or ‘focus group’ have probably never once crossed their minds. Long may this continue.

JF: I wouldn’t be surprised if I mention Brian Eno every single day. Apart from his obvious contributions to some of the best albums ever made, it was his 1996 diary, *A Year with Swollen Appendices*, that really made an impact on me. That book is the only perfectly legal mind-altering drug that I know of. No one looks at the world quite like he does. Eno hasn’t just influenced my work: he’s changed the way I look at absolutely everything.

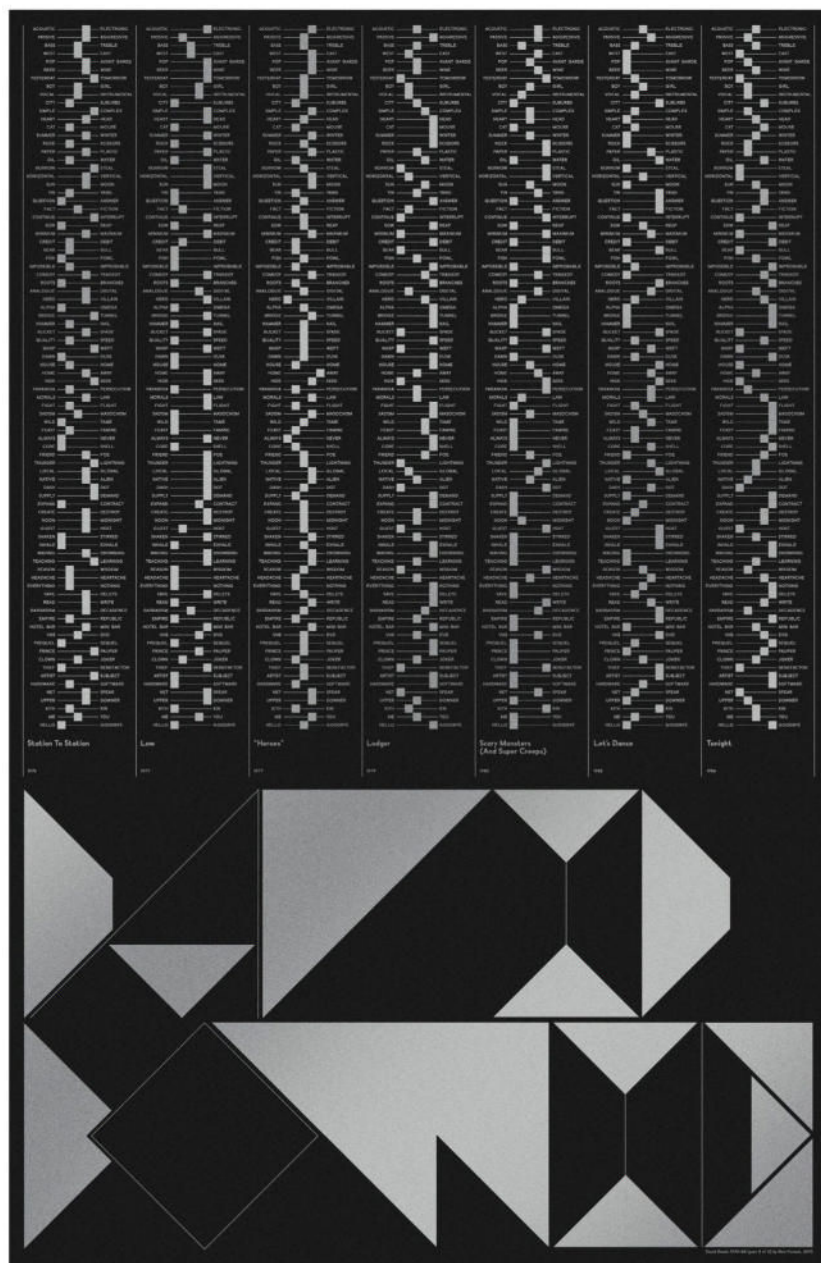
KE: The late Japanese art director Nagi Noda’s work embodied a flamboyant, quirky and stylish visual universe, where everything was seemingly possible. She drew from an irresistible mix of fashion, art, pop and Japanese culture to create fantastical and otherworldly concepts for her commercial clients. It was as though she was looking at the world from a different angle and many a time, when Jon and I have struggled to find strong visual solutions for our projects, we’ve asked ourselves: ‘What would Nagi Noda have done?’

What can we expect from you this year, now you’ve teamed up with ANTI?

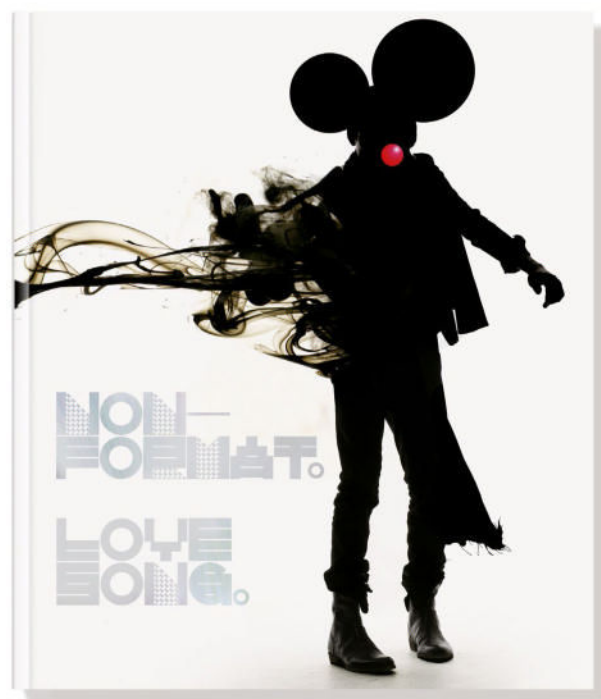
JF and KE: We’ve certainly been busy over the last three and a half months since we hooked up with ANTI. Everything’s under wraps at the moment but we do have a typographic short film that will debut at Beauty—Cooper Hewitt Design Triennial in New York. It was a real jumping-in-the-deep-end experience for us, but we think it’s worth watching if only for the really great Skillbard soundtrack.

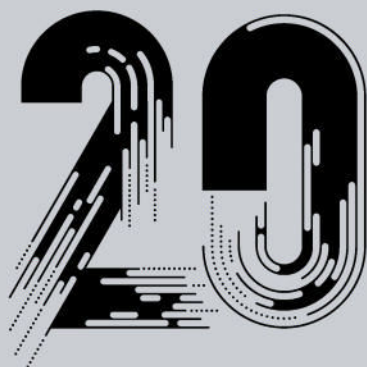
NON-FORMAT

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Left: David Bowie 1976-1984. The print is now part of the permanent collection of the Cooper Hewitt, Smithsonian Design Museum. **Below:** Love Song, Non-Format's 2007 monograph compiling the first seven years of the studio's work. The first edition sold out within months. **Bottom:** Endless Endless, a 2008 story for Cent magazine





TIPS TO TAKE YOUR CAREER TO THE NEXT LEVEL

WE ASKED OUR PANEL: WHAT'S THE BIGGEST LESSON YOU'VE LEARNED OVER THE COURSE OF YOUR CAREER SO FAR?

1 MAKING THE CLIENT HAPPY ISN'T ENOUGH ●

Sagi Haviv, Chermayeff & Geismar & Haviv

The biggest lesson I've learned so far is that making the client happy isn't enough. At the end of the day, you, the designer, must be proud of the result, and the way to achieve that is to show the client only those options that you believe in wholeheartedly.

2 NEVER STOP LEARNING ●

Kirsty Carter and Emma Thomas, APFEL

We're learning all the time. It's not that there's one big lesson in particular; being inquisitive, listening and talking means that you are constantly learning something new.

3 KEEP WORK AND LIFE SEPARATE ●

James Wignall, Mutanhands

For the sake of sanity, it's important to keep work and life separate. It's easier said than done when you're a creative because you can't always tune out totally, but try to leave work at work. Working long hours is rarely a necessity; you always seem to get the work finished one way or another. Working smarter, not harder allows you to recharge your creative batteries, which makes for a much better end result.

4 KNOWLEDGE IS THE REAL POWER ●

Jason Little, For the People

Design is often subjective, but when coupled with smarts, it gives you the ability to reach better ideas and back these up with the right conversations and enthusiasm.

5 WORKING FOR FREE NEVER PAYS OFF ●

Jonas Bergstrand, Problem Bob

Clients who think design should be dirt cheap have no true understanding of what it can bring, and are subsequently impossible to work with. The fee reflects the trust that is placed in the designer.

6 LEARNING NEW SKILLS STOPS STAGNATION ●

Matt W. Moore, MWM Graphics

Learning new disciplines is a great way to keep growing and open new doors.

7 STAY HUMBLE ●

Michael C. Place, Build

Get your head down and work hard, and everything will be okay.

8 FREELANCE IS FREEDOM ●

Sarah Mazzetti, illustrator

My biggest lesson? I wouldn't change the relative freedom of being a freelancer for anything in the world.

9 WORK WELL WITH OTHERS ●

Louise Sloper, head of art

The most important thing I've learned is to listen to and work with a wide range of talents from all backgrounds and age groups, learn from them and be humble – but ultimately to believe in yourself and what you want to achieve in life. Push yourself to explore new challenges and have fun. As creatives, we are incredibly lucky to make a career from doing the thing we love. It's more than a job.

10 DON'T LISTEN TOO MUCH ●

Paul Stafford, DesignStudio

Listening to people, and dissecting and distilling what they say, is how we learn and build meaningful brands. However, there's a limit. When DesignStudio started, we listened to everyone we met, but I've learned along the way that you need to make your own decisions, or you'll just end up building something that's already been built before.

11 FOLLOW ANTHONY BURRILL'S ADVICE ●

Ed Robin, Mytton Williams

Anthony Burrill nailed it with the phrase, "Work hard and be nice to people." It seems so obvious, but it's so true. And working with clients, colleagues and collaborators that do the same makes all the difference.

12 STAND UP FOR YOUR WORK ●

Gaute Tenold Aase, ANTI

If we come up with a concept and style we believe in, we fight for it, even if clients are sceptical at first. And we're usually right. Otherwise, they wouldn't have hired us.

13 THE BUSINESS COMES FIRST ●

Rod Hunt, illustrator

Creativity is the thing that's most important to me, but to create a successful and sustainable career you have to always put the business first. That comes down to educating yourself on all aspects of your business, including pricing, copyright, contracts and marketing. The business side is equally as important as creating the work.

14 GRAPHIC DESIGN IS A SERIOUS TOOL ●

Ben Bos, graphic designer

The biggest lesson I've learned is that graphic design isn't another kind of fine art, but a serious and valuable tool to convey clear messages beside tsunamis of rubbish.

15 STAY HUNGRY ●

Martyn Hayes, Elmwood

The biggest lesson I've learned in my career is never to stop being hungry for the new.

16 IT ALL STARTS WITH A GOOD IDEA ●

Stuart Youngs, Purpose

My biggest lesson is that a good idea spawns a thousand more.

17 REINVENT TO STAY RELEVANT ●

Richard Wilde, School of Visual Arts

The only constant is constant change. I've always reinvented myself to stay relevant. There's risk-taking involved with this charge, but it's always made my life more meaningful.

18 NOTHING BEATS TALKING IN PERSON ●

Glenn Garriock, designer

Technology has enabled me to work with clients around the globe, but emails and calls can't beat sitting around a table to discuss an idea.

19 TREAT EVERY NEW PROJECT LIKE IT WILL BE YOUR BEST ●

David Airey, graphic designer

One of the most important lessons I've learned? To treat every new project as if it will be the best of my career. It doesn't matter who the client is, or what industry I'm designing for. I'm the one responsible for just how good, how interesting and how successful the result will be.

20 BE ORIGINAL ●

Hamish Makgill, StudioMakgill

Good design can only ever come from original thinking.

She's the youngest of our top 20, but multidisciplinary creative machine Kate Moross has crammed a phenomenal amount of work into her three decades on this planet. Her position in our poll as the third most influential designer of the last two decades reflects her extraordinary drive, talent and dexterity – and is all the more impressive given that she was only nine years old when Computer Arts launched in late 1995.

Best known for her hand-drawn typography and geometric pop aesthetic, the prolific graphic designer, art director, illustrator, animator and studio founder started young, designing profile pages for bands on MySpace as a teenager in the early days of the internet and social media. By the time she graduated from university she'd already racked up an impressive portfolio of commercial projects – including a nationwide billboard campaign for Cadbury and a signature clothing range of clothing for Topshop – and started her own record label.

Moross has helped define several illustrative styles, and has created pioneering work across a vast range of platforms and fields. Last year, her studio's vibrant graphics reached hundreds of thousands of eyeballs around the world when she added the biggest boy band in the world, One Direction, to her already impressive client list (Vogue, The Guardian, Sony, Adidas, Sam Smith – the list goes on). Her ferocious appetite for creativity and refusal to conform to stereotypes has shown a new generation exactly what's possible with vision and hard work.

How do you persuade your clients to take risks? Has that become easier or harder as the clients have become bigger?

Trust is the most important factor when developing a relationship with a client. The safer and more confident they feel with you, the more they are likely to take risks – or even sometimes push you into taking them yourself. It's important to recognise that any project is a collaboration, it's not a single-sided endeavour. Some of my best work was my client's idea, and I never hide away from that.

I think it's this mutual respect that develops such great relationships. I'm not a designer with an agenda, other than wanting to make the best work I can with my team. At the studio our goal is to find new creative ways to express our clients' ideas. What client wouldn't want to do that?

Can you tell us a bit about your process – how do you approach the start of a new project?

I'm a very reactionary designer/illustrator – I tend to start making things straight away and don't think about it too much. I don't tend to over-work designs, which is why they have lots of imperfections.

What's the plan for the rest of this year?

I'm putting my all into making 2016 an enjoyable and less stressful year where I can develop the work in the studio and not overwork myself.

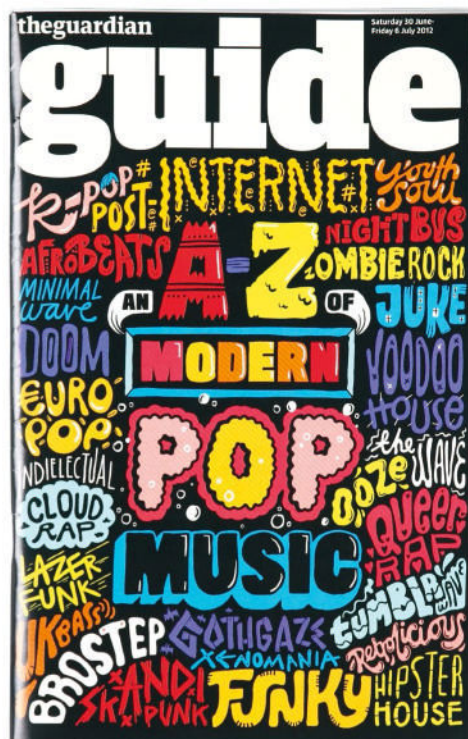
NOMINATIONS

GAVIN LUCAS, OUTLINE ARTISTS

I first met Kate Moross back in 2007. She was still an undergraduate at Camberwell College of Arts but had already produced work for clients such as Sony and Cadbury, provided illustrations for magazines including Vice, Dazed & Confused, SuperSuper and FACT, and produced innumerable flyers for London club nights. She'd also art directed a book for an architecture firm, started a record label and was about to launch a range of clothing at Topshop. Now she and her studio have created visuals for touring music acts, directed music videos, and art directed album sleeves and related campaigns. For Kate, the word 'can't' simply doesn't exist. If there's something she wants to do, she works out what she needs to do, how to do it and then just gets on with it. She's always enthused, learning, doing and adding new strings to her creative bow – I will always wish I was 'a bit more Kate Moross'.

KATE MOROSS

www.studiomoross.com

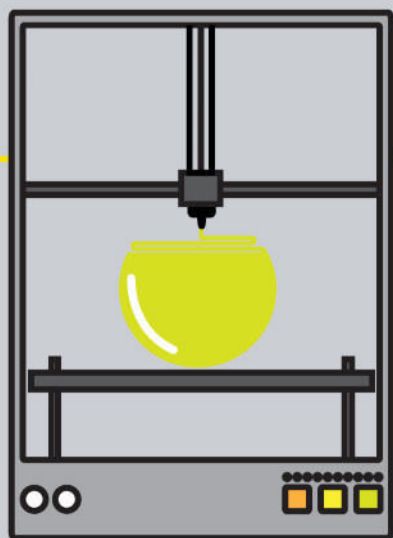


Top: Kate Moross's opening film for One Direction's 2015 tour, *On The Road Again*. Above: A 2012 cover for *The Guardian's Guide* magazine. Right: Cover art for Hackman's 2010 single *More Than Ever*





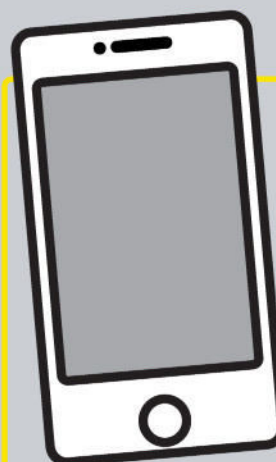
REVOLUTIONARY THINGS THAT HAVE CHANGED THE DESIGN INDUSTRY (OR WILL)



3D PRINTERS/ FABRICATORS

Jonathan Ford, Pearlfisher

I think the future of everything physical will be governed by affordable, quick, individualised 3D printing – from houses and impossible gold jewellery to food, human organs, packaging and so much more.



SMARTPHONES

Dan Greene, Wolff Olins

The smartphone has changed my approach to design. Not only does a mobile-first mindset force designers to think of the user first, it strips away anything superfluous in the design.



EMAIL

Fredrik Öst, Snask

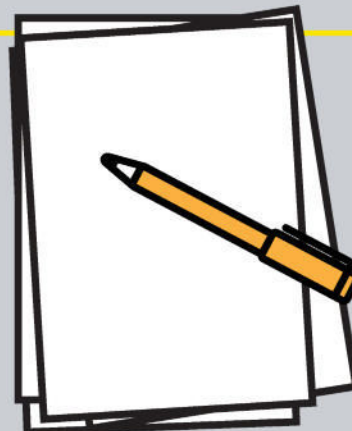
Email is a huge part of our daily communication with each other, our clients and other work-related contacts.



GOOGLE IMAGES

Good Wives and Warriors

Google Images and picture-sharing platforms like Pinterest are the greatest addition to working as a commercial illustrator, enabling quick research of visual content.



PEN AND PAPER

Mads Jakob Poulsen,

creative director
The pen never goes out of fashion. Ideas are what count.

WHAT'S THE BIGGEST CHANGE YOU'VE SEEN IN THE INDUSTRY OVER THE LAST 20 YEARS?

THE INTERNET

Fred Deakin, designer

The internet led to an increase in speed, distraction, competition and innovation. And don't think we've arrived – the changes are only just beginning.

THE COMPUTER

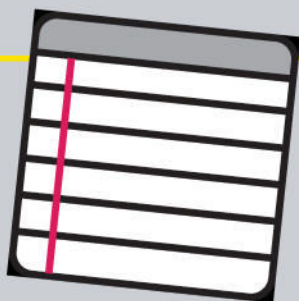
Tony Brook, Spin

When I started, I was painting type on acetate with gouache. Each change took an age. It's much better now, of course!

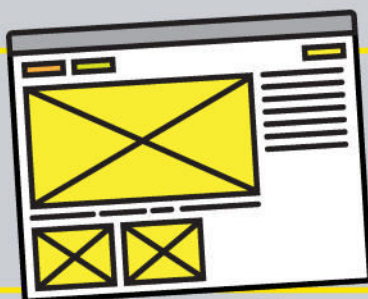
INDUSTRY GROWTH

Sunita Yeomans, SSHY Creative

The recent Design Economy Report from the Design Council was a delight to read, especially finding out that design is now creating jobs at three times the national average.

**NOTES APPS***Tommy Taylor, Alphabetical*

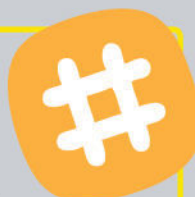
I used to carry a notebook, but there were frequent occasions when I found myself without it. Now I have hundreds of notes on my phone at any one time.

**DESIGN BLOGS***Ed Robin, Mytton Williams*

We see more work than ever on design blogs and social media, but it would be great to see more support among the design community. It's so easy to criticise design.

SLACK COLLABORATION TOOL*Jason Little, For The People*

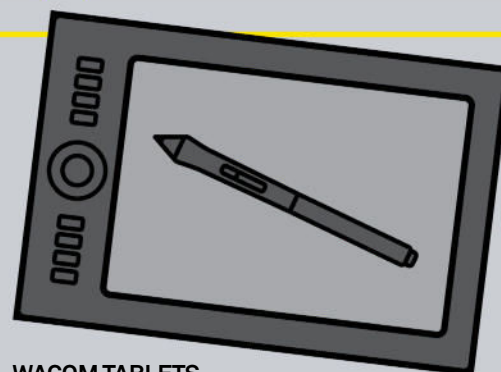
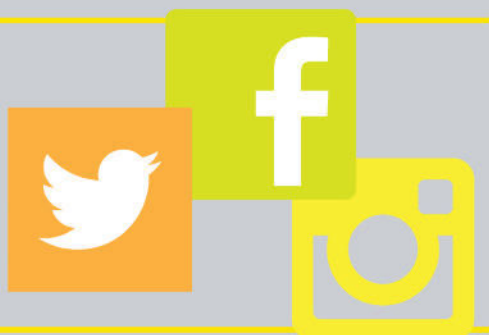
Slack single-handedly supports our crippling caffeine addiction, keeps us in the loop, organises jobs and facilitates idea-sharing – all while making us laugh. It helps us avoid the need for client managers.

**ADOBE ILLUSTRATOR***Jonas Bergstrand*

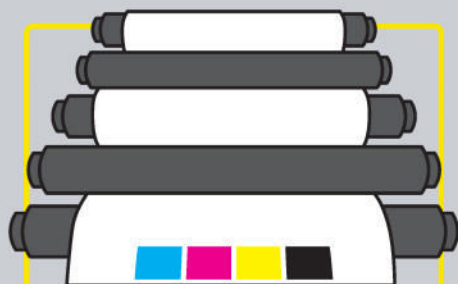
The speed, precision and endless scope for trial and error offered by modern software fits my frame of mind perfectly.

**SOCIAL MEDIA***Liza Enebeis, Studio Dumbar*

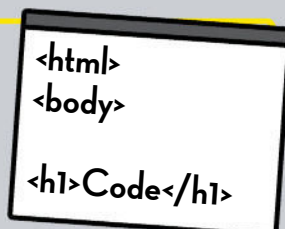
Platforms like Facebook, Twitter and Instagram have accentuated our designer traits of being collectors, gatherers and exhibitionists.

**WACOM TABLETS***Ollie Munden, ilovedust*

Wacom's Cintiq tablets have revolutionised the way I'm working. I hope Apple updates the iPad Pro to run a full version of Photoshop, or Wacom releases a 'companion' tablet that runs OS X as standard.

**DIGITAL PRINTING PRESSES***Greig Anderson, Freytag Anderson*

Developments like the Indigo and Arizona presses have made quality print finishing a viable option for a variety of clients both large and small.

**CODE***Jon Waring, 3Sixty Design*

As code becomes more accessible to creatives with tools like PageCloud, and browsers offer more scope for animation, video, voice and gesture, we'll be able to control the digital experience.

ADOBE PHOTOSHOP*Dean Johnson, Brandwidth*

I've used Photoshop for over 25 years, right from its black-and-white inception. I actually think in terms of Photoshop when looking at an environment or object

**CREATIVE AGENCIES***Jonathan Ford, Pearlfisher*

The biggest change is the generation of creative agencies at all sizes, everywhere, and in different forms. Also the reluctant enforced march of traditional advertising into the design space, which is one of the great acts of stealth in denial.

APPLE AND ADOBE*Simon Spilsbury, illustrator*

In the same way the iPhone has spawned a zillion photographers, Apple and Adobe have tricked everyone into believing they're an artist. This has created a bombardment of mediocre visual language that seems to have permeated like a virus through the whole gamut of published media.

INFORMATION CONSUMPTION*Kate Franklin, FranklinTill*

The speed at which we consume information, especially in a visual sense, has greatly increased. How we seek out information and inspiration is hugely different to how it was 20 years ago, when research was something more physical and experiential.

ALEX TROCHUT

www.alextrochut.com

NOMINATIONS

MATT HOWARTH, ILOVEDUST

Around 2008, Alex Trochut came on the scene and changed the game. Technically and conceptually, his work was a breath of fresh air within the illustration world, single-handedly taking vector illustration to a place it had never been before. Bold, vibrant and technically mind-bending in its creation, his work gave us all a huge shot of inspiration. Watching Alex continually push himself to develop new styles and techniques year on year has been fascinating from a design and illustration point of view.

Dubbed a “genius typographer and illustrator” by our panel, Barcelona-born, Brooklyn-based artist, graphic designer, illustrator and typographer Alex Trochut ranked fourth in our poll. He’s won a devoted fanbase thanks to his unique brand of illustrated typography and geometric flair: “I first stumbled across Alex’s work seven or eight years ago,” recalls designer and typographer Steven Bonner, “and was blown away by the flow, rhythm and how it pushed against so much of what was happening at the time. It took what was traditionally seen as vector graphic work and upped the game for everyone with its beauty and technical prowess.”

“To me, the best project should be the one you still haven’t done,” reflects Trochut. “I think the moment you set something as ‘your favourite’ you’re accommodating to it, and establishing a virtual limit to your creativity. I prefer to leave that door open and think that the best is yet to come. As far as the future goes, I am clueless – but optimistic.”



EIKE KÖNIG

www.hort.org.uk

NOMINATIONS

SARAH MAZZETTI ILLUSTRATOR

He uses design and typography in an extremely clever, ironic and provocative way. When I saw his posters I was blown away.

MADS JAKOB POULSEN, CREATIVE DIRECTOR

Eike König’s work is refreshingly different and confident: strong type with glitches and flaws makes for memorable designs. His work for Nike stands out in particular.

In fifth place is Eike König, who in 1994 set up HORT, a “graphic design playground” in Berlin where creatives could collaborate on client briefs alongside experimental, self-initiated ideas. Widely acclaimed for his fresh design thinking and free-spirited approach, König believes in relationships and credits the success of his studio to the people he works with. “HORT isn’t me; HORT is the people and a feeling,” he explains. “Everything you see now is the result of a team. The people are [the most important thing] and I am just one of them.”

König wrote down a sentence when he started HORT: “I like to invest in relationships rather than success and money.” The studio’s collaboration with Nike (“especially with the people there like Michael Spoljaric and José Cabaço”) is a case in point. “It started back in 2005 or 2006,” says König, “and it still runs really well. We have worked together on so many great and challenging projects. The results are brave, bold and strong, and I’m sure that it’s because of our relationship.”



MICHAEL BIERUT

www.pentagram.com



One of two Pentagram partners in our top 20, Michael Bierut is a graphic design luminary who has created award-winning work for clients including The New York Times, Saks Fifth Avenue and the New York Jets. His recent work includes 2014's identity and environmental graphics for MIT Media Lab (above). "This project reinforced for me the indispensable role that only a truly smart client can play," says Bierut. Our panel praised Bierut's wide-ranging intelligence. "If there's a designer with a broader knowledge of the subject then please let me know," says designer David Airey.

IRMA BOOM

www.irmaboom.nl



Many of the most beautiful books of the last two decades are the handiwork of Dutch-born Irma Boom – the youngest person ever to receive the Gutenberg Prize for a body of work. Her most ambitious project to date (it took five years) is a book celebrating the centenary of the Dutch conglomerate SHV, published in 1996. Since then Boom has continued to inspire and delight with a prolific output of titles that push the very boundaries of print design, including 2013's all-white, 300-page book for Chanel, which relies on embossing rather than ink.

TONY BROOK

www.spin.co.uk



Tony Brook's pioneering multi-disciplinary studio Spin is one of the industry's leading graphic design voices. Known for its clean, reductive approach across multiple platforms, the studio has an international reputation for its innovative work in print, television and cinema graphics, new media, poster design and typography. Frustrated with mainstream publishers, Brook teamed up with art director-writer and regular Computer Arts contributor Adrian Shaughnessy in 2009 to found independent publishing venture Unit Editions, the studio's publishing arm, to widespread acclaim.

ANTHONY BURRILL

www.anthonymburrill.com



"Anthony Burrill nailed it with 'Work hard and be nice to people,'" says Mytton Williams' Ed Robin. "It seems so obvious, but it's so true." One of the most distinctive voices in contemporary design, the graphic artist, print-maker and designer is known for his persuasive, upbeat style of communication. His work is held in the permanent collections of the Victoria and Albert Museum in London and the Cooper-Hewitt, Smithsonian Design Museum in New York, and has been exhibited in galleries around the world.

TOBIAS FRERE-JONES

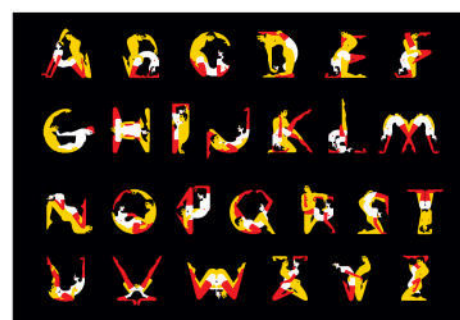
www.frerejones.com



Tobias Frere-Jones designed some of the most popular typefaces of the last two decades. One half of the world's most renowned type foundry, Hoefler & Frere-Jones (until the partnership dissolved dramatically in 2014), his Gotham typeface has been used everywhere from GQ to Barack Obama's presidential campaign. Describing Mallory, his most recent design, he says: "Being able to pair typefaces is an important but difficult job, so I built Mallory to combine easily with other families. I took this opportunity to make special 'MicroPlus' versions for tiny sizes in print and text on screen."

MALIKA FAVRE

www.malikafavre.com



She studied quantum physics at university before switching to graphic design and advertising, but French illustrator Malika Favre is best known for her sensual style and vibrant use of colour, demonstrated in the signature piece above. "The Kama Sutra project, a Penguin book cover commission turned personal project, is a key piece that helped establish me as an illustrator," she says. "Erotic work still fascinates me. A lot of contemporary erotic work is male-produced as well as male-focused. I feel the need to bring something softer and more feminine to the table."



BIGGEST CHALLENGES IN DESIGN TODAY

WE ASKED OUR PANEL: WHAT ARE THE CHALLENGES FACING GRAPHIC DESIGN AND THE CREATIVE INDUSTRIES OVER THE NEXT 20 YEARS?

1 WORKING WITHIN FAST TURNAROUNDS ●

Kirsty Carter and Emma Thomas, APFEL

Communication is constantly speeding up, and we are becoming more and more connected with one another. One of the [consequences] is that we come to expect more immediate answers, and likewise design solutions. We need to find new ways to work within accelerated turnarounds. Creativity and innovation allow us to save time on certain things, and this can buy us more time to slow down on others – for example, for research, reflection and investigation. Challenges create friction and this often provokes creativity, so the biggest challenge could actually [elicit] even better work from the design and creative industries.

2 BALANCING THINKING WITH DOING ●

Heather Stern, Lippincott

The pervasiveness of 'design thinking' at the C-suite level is as exciting as it is challenging. It's wonderful that the world now understands design in a bigger context, but it's important that we don't lose the unique facets of design beneath it. The challenge is balancing the emphasis now placed on the thinking with the actual doing.

3 STAYING RELEVANT ●

Dan Moore, Studio Output

The near future is about defining what we do. We need to be at the forefront of digital and understand how marketers are currently using [the technology], so we can work out how and if we want to fit into [this new world].

4 ADAPTING TO TECHNOLOGICAL CHANGE ●

Liza Enebeis, Studio Dumbar

We need to anticipate technological change, adapt to it, master it, excel and then be open to new influences, all in a very short time.

7 KEEPING DESIGN THEORY ALIVE ●

Dawn Hancock, Firebelly

Technology makes it easy to learn how to use the current tools without learning the fundamentals and theory behind design.

8 MAKING GREAT WORK ●

James Wignall, Mutanhands

The main challenges haven't changed too much over the last couple of decades, so I suspect over the course of the next 20 they'll remain pretty similar. The technology evolves and software changes, but the challenge will always be to make great work, stay relevant and stand out.

5 DEALING WITH AUTOMATION ●

Glenn Garriock, designer

There will always be a need for professional custom design, but I think automated design systems will further diminish the value of good design work. This isn't necessarily a bad thing; it will just make things more interesting.

9 RETAINING QUALITY ●

Sagi Haviv, Chermayeff & Geismar & Haviv

The most important challenge facing graphic design today is the relentless pace and the pressure to turn around more work.

6 MAINTAINING ORIGINALITY ●

*Andreas Friberg Lundgren,
Lundgren+Lindqvist*

The biggest challenge will lie in maintaining originality in an age of shared influences.

10 MAINTAINING YOUR CAREER ●

Pomme Chan, illustrator

It's easy for young people to become artists these days. The challenge is how to maintain a career – to keep rising and not to fall.

11 FINDING TIME ●

David Hitner, Studio Small

The nature of digital is that it makes things more immediate and speeds up the world. [The challenge is] having time to fully investigate an idea or concept, and to give it the quality it warrants.

12 STAYING TRUE TO DESIGN FUNDAMENTALS ●

Louise Sloper, head of art

In an ever-evolving commercial and social landscape, designers must remain true to the core conceptual ideas while keeping up with technology and customer engagement. They must be brave enough to try different approaches, flexible enough to adapt swiftly, but always appreciate the importance of doing the job well. The recent success of many smaller start-ups that keep these values as their core philosophy shows that there always will be a need for these fundamentals.

13 HAVING A HOLISTIC PERSPECTIVE ●

Alex Haldemann, MetaDesign

Today, the creative industry favours specialisation and an isolated view is often the result. I believe there is room for generalists with a holistic perspective. We need them to make true advancements.

14 BEING UNIQUE ●

Kate Franklin, FranklinTill

If everyone can access the same inspiration as everyone else, and styles and trends can be replicated in an instance, how can designers stand out from the crowd? Brand values, integrity, honesty and originality will become more important than ever.

15 BEING MULTI-SKILLED ●

Richard Wilde, School of Visual Arts

Students entering the creative industry not only need expertise in design and typography, conceptual thinking and execution skills – today they also need expertise in a variety of disciplines, including motion graphics and interaction design, supported by the latest technology, and coupled with strong presentational skills.

16 CULTIVATING HUMAN EXPERIENCE ●

Gemma O'Brien, illustrator and typographer

I think that increasingly the lines will be blurred between technology, human experience and creativity. As technology advances, certain skills will no longer be needed as computers and automation make aspects of 'designing' accessible to all. The creative industries need to cultivate the 'human' by finding new ways to embed experiences, memories, stories and culture into creative output.

17 ENCOURAGING NEW TALENT TO ASPIRE TO GREATNESS ●

Simon Spilsbury, illustrator

The marketplace no longer provides a substantial enough platform for graphic artists to flourish. There is still an overwhelming amount of talent out there, but finding a non web-based portal for its exhibition is a real challenge. Dwindling budgets need to be re-aligned to allow for showcasing the best talent and to encourage new talent to aspire to greatness.

18 STAYING HUNGRY FOR OTHER DESIGN DISCIPLINES ●

Dean Johnson, Brandwidth

Creatives need to ensure they stay hungry for other design disciplines. Even if their final product is purely digital, they need to cultivate a sense of wonder about [many things], from sculptural, natural and man-made forms to product design, interiors and exteriors, audioscapes and lighting effects. Design experiences of the future will touch many of these in a connected world (some already do) but a digital product shouldn't mean a shortcut to a shallow solution.

19 MAINTAINING PERSONAL INTERACTIONS ●

Rod Hunt, illustrator

One of the downsides of the internet revolution is that it has nurtured a generation that doesn't get on the phone or meet a client in person to discuss a brief or creative issues. [Young designers and illustrators] rely almost entirely on email and social media to communicate, which can be very one-dimensional and open to interpretation. Personal communication is the foundation of creativity and good business – an idea can often be discussed better verbally, which inevitably leads to better solutions.

20 FINDING THE RIGHT CLIENTS ●

Michael C. Place, Build

The biggest challenge designers face is the problem of finding good clients who actually value good design for itself – clients who don't perceive design as just another expense, but a worthwhile investment.

VINCE FROST

www.vincefrost.com



Famously Pentagram's youngest associate director in the early nineties, Vince Frost set up Frost* Design (now Frost*collective) in 1994. "I studied graphic design from 1999 to 2004, and during that period Vince's work was a huge inspiration to me," says panel member Greig Anderson, co-founder of Freytag Anderson. "Vince's Zembra magazine work contained amazing typographic spreads, large impactful characters and letterpress-style typography, and played with content in a structured way I hadn't seen before. It changed the way I thought about design and its power to communicate with an audience."

MICHAEL JOHNSON

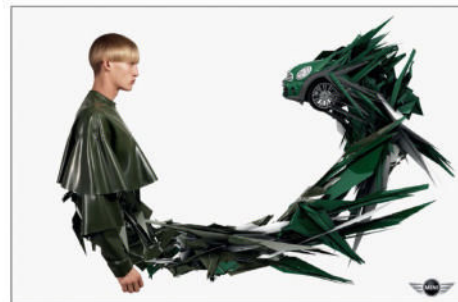
www.johnsonbanks.co.uk



British designer and brand consultant Michael Johnson launched internationally renowned design company johnson banks in 1992, is the author of best-selling Phaidon book Problem Solved, and has won most of the design world's most prestigious awards – including eight D&AD Pencils. The image pictured above is part of a vast scheme designed for London's Science Museum in 2010. "The logo is as likely to appear on a lollipop, twisting inside out in an animation, or as here, reinvented as a Space Invaders T-shirt," says Johnson.

KARLSSONWILKER

www.karlssonwilker.com



Designers Jan Wilker and Hjalti Karlsson met while working for Stefan Sagmeister. They quickly made a name for themselves with work for big-name clients like Puma, The New York Times and more, while their 2003 book tellmewhy – a brutally honest documentation of their first 24 months as a design studio – has inspired countless young studios. "They are pioneers," says Fredrik Öst, founder and creative director of Swedish studio Snask. "Their book was more important to us starting our business than all the design theory literature that we ever read."

M/M (PARIS)

www.mmparis.com



Design partners Michael Amzalag and Mathias Augustyniak – also known as M/M (Paris) – have been a constant force in the creative industry throughout our two decades on the newsstand. Known for their long-standing collaborative relationship with Icelandic singer Björk (amongst many other musicians) their ground-breaking work in music, fashion and art puts them amongst the most influential designers of the 21st century.

MATT PYKE

www.universaleverything.com



The founder of one of the UK's most innovative studios, Universal Everything, Matt Pyke is a pioneer of interactive design. "Matt has created some of the most admired – and imitated – projects of the past 20 years in design, advertising and digital art," says UNIT9's Anrick Bregman. "A talk he gave in Manchester had a huge influence on me quitting my job and moving to Germany," says designer Glenn Garriock. "He showed us this incredible work and then told us he was doing most of it from a garden shed in Sheffield." An alumnus of The Designers Republic, Pyke appears in our feature on the pioneering studio on page 84.

PAULA SCHER

www.pentagram.com



Paula Scher was the first female principal at multi-disciplinary design firm Pentagram, from where she has continued to create forward-thinking branding, editorial, exhibition and environmental design. Her 1996 poster Bring in 'Da Noise, Bring in 'Da Funk was widely imitated and is emblematic of New York City. "As a student, I looked up to Paula as an example and a beacon of design excellence," says Chermayeff & Geismar & Haviv partner Sagi Haviv. "As a professional and a peer, I still look to Paula as an example of a fearless designer who maintains the highest standards."

ERIK SPIEKERMANN

www.spiekermann.com

DB Sans stands for *Sans Serif* typefaces.**Condensed** are the narrower cuts,
while **Compressed** explains itself.DB Head is the version
for **big headlines**
and short messages.The *Antiqua* typefaces
are DBSerif & DBNews.

In 2007, Erik Spiekermann's family of typefaces for German rail operator Deutsche Bahn, created in partnership with American type designer Christian Schwartz, received the Gold Design Award of the German Federal Republic. At the forefront of design thinking throughout his career, Spiekermann has designed dozens of custom and commercial typefaces (FF Meta, FF Info, Berliner Grotesk – the list goes on), is the co-founder of design firms MetaDesign, United Designers Network and Edenspiekermann, and launched the first mail-order distributor for digital fonts, FontShop.

ASH THORP

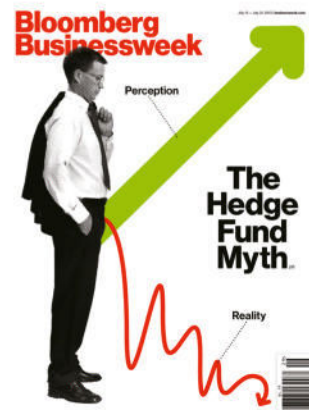
www.ashthorp.com



"A very influential person for me over the past years is illustrator, graphic designer and creative director Ash Thorp. His body of work is truly remarkable, and his generosity and community consciousness have helped and inspired many people," says motion graphics designer Esteban Diácono. "His podcasts, books and industry tips and tricks are proof that you can be talented, successful and still kind enough to share knowledge." The image above comes from Thorp's title sequence for FITC Tokyo. "This was a project built by a group of friends who simply love design and motion graphics," he says. "It reminds me that anything is possible with the right team and vision."

RICHARD TURLEY

richardturley.tumblr.com



Four years after masterminding a radical redesign that transformed Wall Street weekly Bloomberg Businessweek into one of America's most talked-about magazines, British-born Turley – who cut his teeth working for respected designer Mark Porter – joined MTV in 2014 as its first senior vice president of visual storytelling and deputy editorial director. "His work is a great combination of art, design and conceptual thinking," says panellist Mads Jakob Poulsen.

SEVEN ICONIC DESIGNERS OF ALL TIME

A selection of pioneering designers who inspired and influenced our panel with work created before Computer Arts was born

Tibor Kalman

Tibor Kalman is my all-time design hero – a man full of brilliant ideas that were portrayed in the simplest form. Sometimes all it took was a single image or word to convey his message. He had the unique ability of using humour to put across poignant messages. I met him in person in 1995. But I couldn't say anything – I just stared and smiled continuously. I was such an idiot!

Liza Enebeis, Studio Dumbar

Milton Glaser

Milton Glaser's rich and varied body of work made me realise that creativity isn't tied to a particular genre of work – that a creative can be an illustrator, designer and art director. He's now much like the creative community's own philosopher. His insightful musings keep him both a delightful commentator and a valued mentor.

Paul Willoughby, Human After All

John Hegarty

His symbol of a black sheep for BBH is so concise, yet speaks volumes about their approach. Every time I see his work, I think, "I wish I'd done that!"

Jon Waring, 3Sixty Design

Neville Brody

Like most graphic design students of the time, Neville Brody was my design hero. I had his book and poster on my wall. Donkey's years later, I attended a talk about design education at the Design Museum. He was there, as controversial as ever. He made me want to teach, which I'm now doing at London College of Communication.

Sunita Yeomans, SSHY Creative

Lance Wyman

Lance Wyman is a master of visual synthesis and has made a huge impact on Mexico City's inhabitants. Since we were students, we held him

[in high regard]. We have definitely used him as a direct reference to aid us in developing icons for our brands.

Sebastian Padilla, Anagrama

Massimo Vignelli

One of the last old-school legends of design. I met him in one of his last public appearances and he was as charming and funny as he was talented – a true designer who also designed his entire life and, poetically, his own funeral. Truly one of the greats.

Mads Jakob Poulsen, creative director

Malcolm Swatridge

Swatters, a brilliant, witty designer, was co-founder of The Partners and one of my tutors at college. He taught me a lot about humility, humour and hard graft, and 'Big Ideas' too – what they're all about, how to recognise them and create them.

Spencer Buck, Taxi Studio

THANKS TO OUR PANEL

MANY THANKS TO ALL OF THE INDUSTRY EXPERTS WHO CAST THEIR VOTES IN OUR ANNIVERSARY POLL

GAUTE TENOLD AASE
ANTI
www.anti.as

DAVID AIREY
Graphic designer
www.davidairey.com

MIKE ALDERSON
ManvsMachine
www.manvsmachine.co.uk

GREIG ANDERSON
Freytag Anderson
www.freytaganderson.com

BROGEN AVERILL
Brogen Averill Studio
www.brogenaverill.com

ANDERS BAKKEN
Designer
www.andersbakken.com

RUSSELL BARRETT
BBY
www.bartlebolehegarty.com

ANJA BAUER MINKARA
Brandoctor
www.brandoctor.com

TIM BEARD
Bibliothèque
www.bibliothequedesign.com

JONAS BERGSTRAND
Illustrator and graphic designer
www.jonasbergstrand.com

ADY BIBBY
True North
www.thisistruenorth.co.uk

CONNIE BIRDSALL
Lippincott
www.lippincott.com

STEVE BITTAN
ustwo
www.ustwo.com

STEVEN BONNER
Graphic designer and illustrator
www.stevenbonner.com

BEN BOS
Designer
www.bit.ly/panel-benbos

ANRICK BREGMAN
UNIT9
www.unit9.com

SPENCER BUCK
Taxi Studio
www.taxistudio.co.uk

JIM BULL
Moving Brands
www.movingbrands.com

KIRSTY CARTER/
EMMA THOMAS
APFEL
apriceforeverydaylife.com

LEANDRO CASTELAO
Illustrator
www.leandrocastelao.com

POMME CHAN
Illustrator
www.pommechan.com

FRED DEAKIN
Designer and teacher
www.freddeakin.com

ESTEBAN DIÁCONO
Designer
portfolio.estebandiacono.tv

ALEX DONNE-JOHNSON/
DAZZLE SHIP TEAM
Dazzle Ship
www.dazzleship.com

ALAN DYE/NICK FINNEY
NB Studio
www.nbstudio.co.uk

VANESSA ECKSTEIN
Blok Design
www.blokdesign.com

SIMON ELLIOT
Rose
www.rosedesign.co.uk

LIZA ENEBEIS
Studio Dumber
www.studiodumber.com

JONATHAN FORD
Pearlfisher
www.pearlfisher.com

JON FORSS/
KJELL EKHORN
Non-Format
www.non-format.com

JAMIE ELLUL
Supple Studio
www.supplestudio.com

KATE FRANKLIN
FranklinTill
www.franklintill.com

GLENN GARRIOCK
Graphic designer
www.garrick.com

GOOD WIVES
AND WARRIORS
www.bit.ly/panel-gwaw

ROB GONZALEZ
Sawdust
www.madebysawdust.co.uk

DAN GREENE
Wolff Olins
www.wolffolins.com

ALEXANDER HALDEMANN
MetaDesign
<http://berlin.metadesign.com>

DAWN HANCOCK
Firebelly
www.firebellydesign.com

SAGI HAVIV
Chermayeff & Geismar
& Haviv
www.cghnyc.com

MARTYN HAYES
Elmwood
www.elmwood.com

DAVID HITNER
StudioSmall
www.studiosmall.com

GARETH HOWAT
hat-trick design
www.hat-trickdesign.co.uk

MATT HOWARTH
ilovedust
www.ilovedust.com

ROD HUNT
Illustrator
www.rodhunt.com

DEAN JOHNSON
Brandwidth
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JONATHAN KENYON
Vault49
www.vault49.com

KAY KHOO
Kyoorius
www.kyoorius.com

JEREMY LESLIE
magCulture
www.magculture.com

JASON LITTLE
For The People
www.forthethepeople.agency

KEN LO
BLOW
www.blow.hk

GAVIN LUCAS
Outline Artists
www.outlineartists.com

ANDREAS FRIBERG
LUNDGREN
Lundgren+Lindqvist
www.lundgrenlindqvist.se

HAMISH MAKGILL
StudioMakgill
www.studiomakgill.com

RADIM MALINIC
Brand Nu
www.brandnu.co.uk

JUSTIN MALLER
Art director and illustrator
www.justinmaller.com

SARAH MAZZETTI
Illustrator
www.behance.net/sarahmazzetti

JUAN MOLINET
Illustrator
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DAN MOORE
Studio Output
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MATT W. MOORE
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OLLIE MUNDEN
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GEMMA O'BRIEN
Artist, designer and typographer
www.jackywinter.com/artists/gemma-obrien

FREDRIK ÖST
Snask
www.snask.com

SEBASTIAN PADILLA
Anagrama
www.anagrama.com

MICHAEL C. PLACE
Build
www.wearebuild.com

MADS JAKOB POULSEN
Graphic designer
www.madsjakobpoulsen.com

GREG QUINTON
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